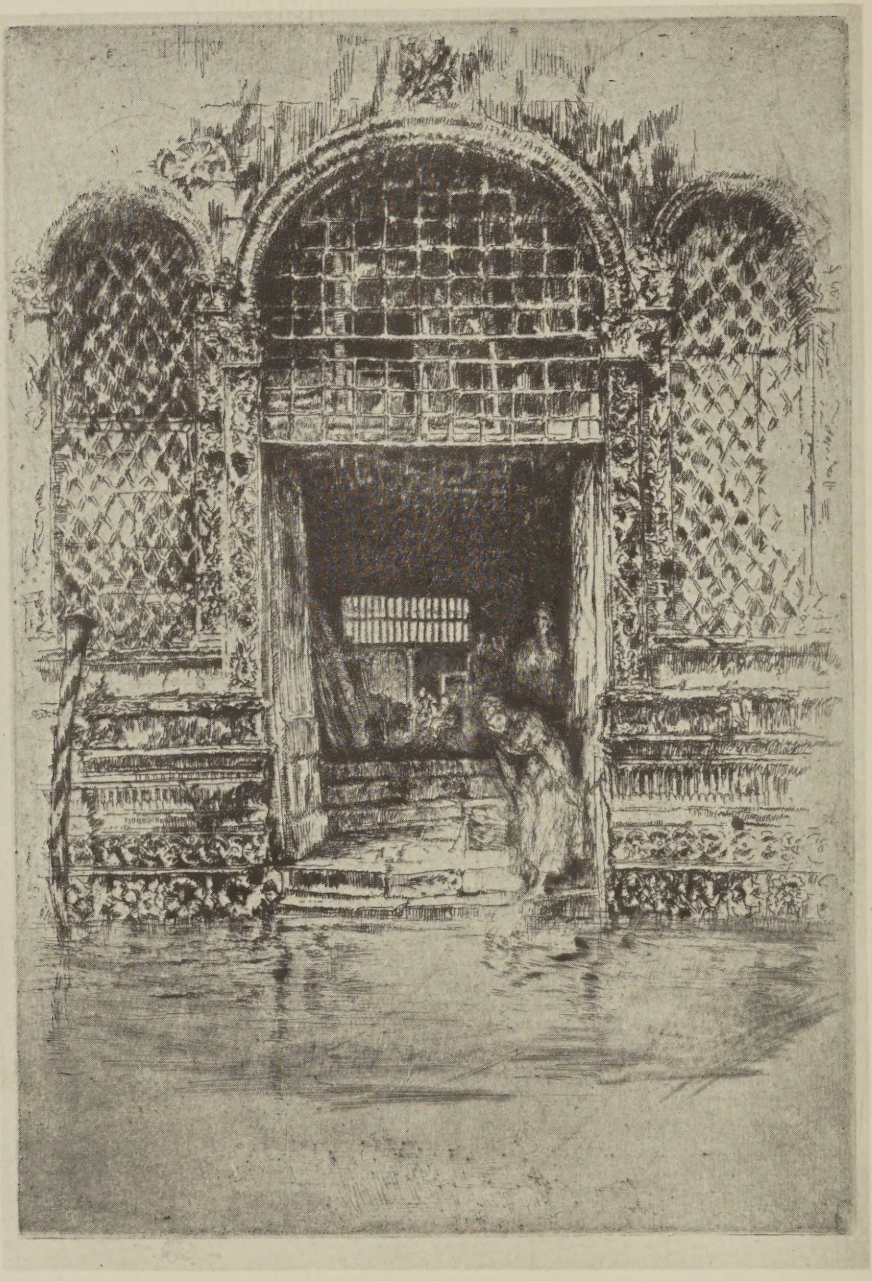

THE DOORWAY BY WHISTLER

[ NO. 359 ]

# FINE ETCHINGS

AND

# ENGRAVINGS

FORAIN, LEGROS, MERYON, REMBRANDT, SADLER, STEINLEN BENSON, CAMERON, BUHOT DÜRER, LEPÈRE, HADEN PENNELL AND WHISTLER

*including selections from the portfolios of*

## ARTHUR B. SPINGARN

*of New York City*

*and the late Colonel*

## CRANMORE N. WALLACE

*Sold by order of C. W. Pierce, Executor*

AMERICAN ART ASSOCIATION · INC.
MADISON AVENUE 56TH TO 57TH STREET · NEW YORK
*Telephone:* PLAZA 1270

# Conditions of Sale

**1. Rejection of Bids.** Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance, may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

**2. The Buyer.** The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

**3. Identification and Deposit by Buyer.** The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.

**4. Risk after Purchase.** Title passes upon the fall of the auctioneer's hammer, and thereafter neither the consignor nor the Association is responsible for the loss or any damage to any article occasioned by theft, fire, breakage or any other cause.

**5. Delivery of Purchases** Delivery of any purchases will be made only upon payment of the total amount due for all purchases at the sale.

**6. Receipted Bills.** Goods will be delivered only on presentation of a receipted bill. A receipted bill presented by any person will be recognized and honored as an order by the buyer, directing the delivery to the bearer of the goods described thereon. If a receipted bill is lost before delivery of the property has been made, the buyer should immediately notify the Association of such loss.

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In any instance where the purchase bill has not been paid in full by noon of the day following that of the sale, the Association reserves the right, any other stipulation in these conditions of sale notwithstanding, in respect to any or all of lots so purchased to cancel the sale thereof or to re-sell the same at public or private sale without further notice for the account of the buyer and to hold the buyer responsible for any losses and costs sustained in so doing.

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Orders for execution by the Association should be given with such clearness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of art, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit must be sent or reference submitted. Shipping directions should also be given.

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No person other than the auctioneer or an official of the Association is authorized to arrange conditions of sale different in any way from those herein contained.

AMERICAN ART ASSOCIATION, Inc.

DEPARTMENT OF BOOKS, PRINTS & AUTOGRAPHS

Mr. Arthur Swann, *Director*

## On Free Public Exhibition—

Commencing Saturday, January 8, 1927, and Continuing until date of sale, Weekdays from 9 a. m. to 6 p. m., and Sunday, January 9, 1927, from 2 to 5 p. m.

## Unrestricted Public Sale—

On Thursday afternoon and evening, January 13, 1927, at 2:30 and 8:15

## Exhibition and Sale at—

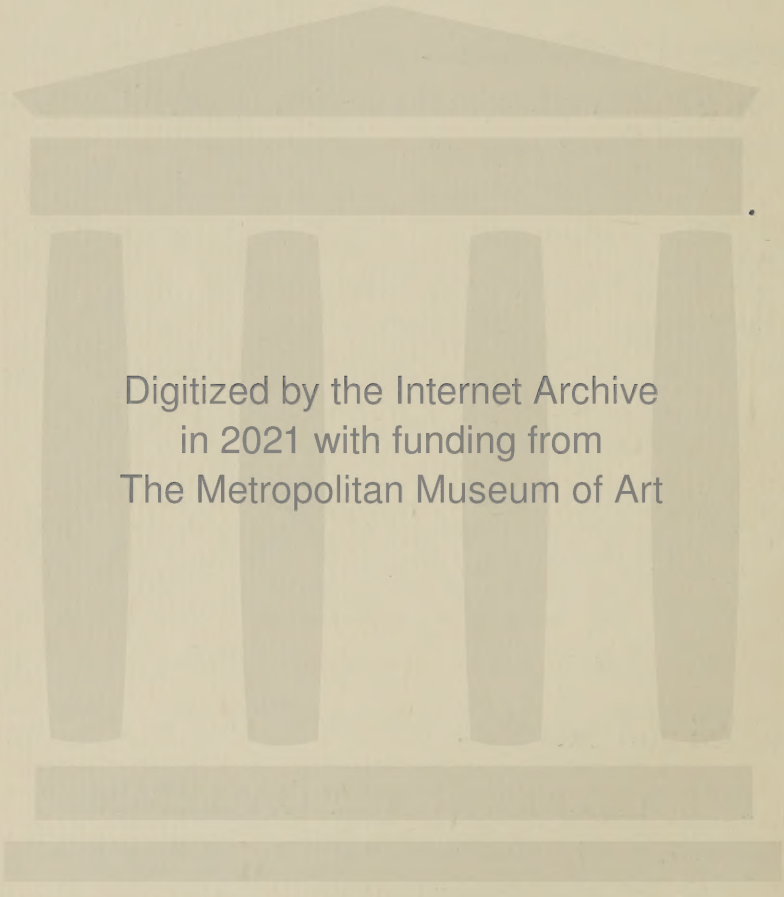
THE AMERICAN ART GALLERIES

MADISON AVENUE 56TH TO 57TH STREET · NEW YORK

*Telephone:* PLAZA 1270

The sales are conducted by Mr. OTTO BERNET
Mr. H. H. PARKE and Mr. H. E. RUSSELL, JR.

C.Co. 7/11/28



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THURSDAY AFTERNOON, JANUARY 13, AT 2:30

NUMBERS 1 TO 201, INCLUSIVE

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## JOHN ADAMS

ADAMS, JOHN

1. PORTRAIT OF JOHN ADAMS. *Stipple.*
   Published by Dearborn. Also engraved portrait of Washington by Edwin after Peale.
   Together, 2 pieces.

## SIR LAWRENCE ALMA-TADEMA

ALMA-TADEMA, SIR L.

2. THE FESTIVAL. *Photogravure.*
   Photogravure after the painting by Alma Tadema. Heavy ornamental gilt frame.

## THOMAS G. APPLETON

Modern English Mezzotint engraver.

APPLETON, THOMAS G.

3. BIRD NESTING. *Mezzotint.*
   After the painting by Morland. Signed Artist's Proof. In perfect condition. Ebony and gilt frame.

## EUGENE BEJOT

Contemporary French etcher.

BEJOT, EUGENE

4. CAFÉ BUVETTE. *Etching.*
   Signed in pencil,—*Eug. Bejot.* FINE IMPRESSION, in perfect condition. Also Signed proof of original etching by Walter J. James, "After the Rainstorm."
   Together, 2 pieces.

BEJOT, EUGENE

5. Le Pont des Arts. *Etching.*
12.50 Signed in pencil,—*Eugene Bejot.* Fine Impression, in perfect condition.

## WILLIAM BLAKE

BLAKE, WILLIAM

6. "Every One Also Gave Him a Piece of Money." *Engraving.*
5.— Signed in the plate,—*W. Blake, inv. & sculp.* Published March 8th, 1825. Fine Proof, in perfect condition. Plate No. 19 in the book of "*Job.*"

## FELIX BRACQUEMOND

Modern French etcher.

BRACQUEMOND, FELIX

7. Geese in a Storm. *Etching.*
10.— Signed in pencil,—*Bracquemond.* Fine Impression, in perfect condition.

BRACQUEMOND, FELIX

8. Portrait of M. Edmond de Goncourt. *Etching.*
20.— Signed in ink,—*Bracquemond.* Very fine proof, on Japan paper, in perfect condition. Framed.

BRACQUEMOND, FELIX

9. Le Coq Taulois. *Etching.*
3.— Signed in pencil,—*Bracquemond.* Fine Impression, in perfect condition.

BRACQUEMOND, FELIX

10. Geese in a Storm. *Etching.*
10.— Signed in the plate,—*Bracquemond.* Very Fine Early Proof, on Japan paper, in perfect condition.

## H. SCOTT BRIDGEWATER

Modern English mezzotint engraver.

Pass

BRIDGEWATER, H. SCOTT

11. Mrs. Groves. *Mezzotint.*
— After the painting by Romney. Signed Artist's Proof. India slightly lifted on lower margin. Ebony and gilt frame.

## BUNKER'S HILL

BUNKER'S HILL

12. Battle at Bunker's Hill Near Boston, June 17th, 1775; La Mort du Genèral Wolf a Quebec. *Engravings.*
2.— Engraved by Kesster after Trumbull and DeLaunay after West. Good impressions, with inscriptions.
Together, 2 pieces.

## EDGAR CHAHINE

Modern French etcher.

CHAHINE, EDGAR

13. VENICE: MONTE OLIVETTO MAGGIORE. *Etchings.*
Proofs, signed in pencil,—*Edgar Chahine.* FINE IMPRESSIONS, in perfect condition.
9.—
Together, 2 pieces.

## J. T. COOLIDGE, JR.

COOLIDGE, J. T., JR.

14. HOODED MERGAUSES. *Etching.*
Proof, signed in pencil,—*J. T. Coolidge Jr.* Good impression, in perfect condition. Also prints by Eberhard, Weber, Delatre, Duyplat and Fantin.
3.—
Together, 6 pieces.

## JOHN COPLEY

Contemporary English lithographer.

COPLEY, JOHN Pass

15. BOOKS. *Lithograph.*
Signed in pencil,—*John Copley, imp.* Fine impression, in perfect condition.
—

COPLEY, JOHN

16. ROME, THE CAFE GRECO. *Lithograph.*
Signed in pencil,—*John Copley, imp.* Fine impression, in perfect condition.
10.—

## M. CORMACK

Modern English mezzotint engraver.

CORMACK, M.

17. DESDEMONA. *Mezzotint, printed in colors.*
Painted and engraved by M. Cormack. Signed Artist's Proof. Also stipple engraving by Payeau.
2.—
Together, 2 pieces. Framed.

## J. B. C. COROT

COROT, J. B. C.

18. SOUVENIR DE TOSCANE. *Etching.*
Signed in the plate,—*C. C.* Also etchings by Rodin, Victor Hugo and Daubigny Lever de Lune.
22.50
Together, 3 pieces.

## SAMUEL COUSINS

Modern English mezzotint engraver.

COUSINS, SAMUEL

19. MISS PEEL. *Mezzotint.*
75.— Engraved by Cousins after the painting by Lawrence. Very fine proof with inscription. Gilt frame.

COUSINS, SAMUEL

20. MISS MACDONALD. *Mezzotint.*
40.— Engraved by Cousins after the painting by Lawrence. FINE IMPRESSION, with inscription. Gilt frame.

## CARL L. DAKE

DAKE, CARL L.

21. THE SIX HOUSE. *Etching.*
3.— Etched by Dake after the painting by Ver Meer. Signed Artist's Proof, on parchment. Also etching by Huth, "The Kirk Collection." Together, 2 pieces. Framed.

## CHARLES DAUBIGNY

Celebrated French painter and etcher.

DAUBIGNY, CHARLES

22. PARC A MOUTONS, LE MATIN. *Etching.*
Signed in the plate,—*Daubigny.* Good impression, with title.
5.—

## ARTHUR B. DAVIES

Contemporary American painter and etcher.

DAVIES, ARTHUR B.

23. THE MIRROR. *Aquatint.*
25.— Signed in pencil,—*Arthur Davies.* Fine impression, in perfect condition.

DAVIES, ARTHUR B.

24. VENUS SURROUNDED BY ANIMALS. *Lithograph.*
3.— Signed in pencil,—*Arthur B. Davies.* FINE IMPRESSION, in perfect condition. Only twenty-five proofs.

## M. DEISCH

DEISCH, M.

25. JOHN TAYLOR. *Line engraving.*
3.— After the painting by Rich Rom. Also portrait of Samuel Garth, engraved by Golder, after Kneller; Francis Rabelais, etching on Japanese vellum; Andrew Panizzi, photogravure; Figure of a young girl, halftone in colors, after Paul Berthon. All Framed.
Together, 5 pieces.

## WILLIAM DICKINSON

English mezzotint engraver born in 1746; died in 1823.

DICKINSON, WILLIAM

26. Elizabeth, Countess of Derby. *Mezzotint.*
Engraved by Dickinson after the painting by Reynolds. Modern proof with inscription. Gilt frame.

## GERARD DOW

DOW, GERARD

27. Lady Reading by Candle Light. *Mezzotint.*
Engraved by W. Baillie after the painting by Dow. Fine Impression, with the inscription. Gilt frame.

## JOHN DOWNMAN

DOWNMAN, JOHN

28. Mrs. Bennett. *Stipple.*
Engraved by James after the painting by Downman. Also engraving by Vivares, a stipple and an etching.
Together, 4 pieces.

## EDMUND DULAC

DULAC, EDMUND

29. Poland, A Nation. *Lithograph, printed in colors.*
Signed in pencil,—*Edmund Dulac.* Fine impression, in perfect condition.

## RICHARD EARLOM

Celebrated English mezzotint engraver.

EARLOM, RICHARD

30. Angelica and Medoro. *Mezzotint.*
Engraved by Earlom after the painting by West. Very Fine Proof, before the inscription. Trimmed to plate-mark. Gilt frame.

## S. ARLENT EDWARDS

EDWARDS, S. ARLENT

31. A Reading at Diderot's. *Mezzotint, printed in colors.*
After the painting by Meissonnier. *Signed Artist's Proof.* Fine impression. Gold frame.

EDWARDS, S. ARLENT

32. Lady Flora Macdonald. *Mezzotint, printed in colors.*
After the painting by Lawrence. Signed Artist's Proof. Fine impression in perfect condition. Ornamental gilt frame.

## HENRI FANTIN-LATOUR

FANTIN-LATOUR, HENRI

33. La Poete et la Muse. *Lithograph.*
Signed in the stone,—*H. Fantin.* Fine impression, in perfect condition.

FANTIN-LATOUR, HENRI

34. Siegfried et les Filles du Rhin. *Lithograph.*
Fine impression, on thin Japan paper, in perfect condition.

FANTIN-LATOUR, HENRI

35. Tablet, Richard Wagner. *Lithograph.*
Fine impression, on thin Japan paper, in perfect condition.

FANTIN-LATOUR, HENRI

36. Venus et L'Amour. *Lithograph.*
Signed in the stone,—*H. Fantin.* Fine impression, in perfect condition.

## JEAN LOUIS FORAIN

Celebrated French painter, etcher and lithographer.

FORAIN, JEAN LOUIS

37. Comment, Pas Meme un Enfant. *Lithograph.*
Signed in pencil,—*Forain.* Also two other subjects signed in pencil,—Grec et Francais and Le "Tableau."
Together, 3 pieces.

FORAIN, JEAN LOUIS

38. L'Ecole des Neutres; en Apant. *Lithographs.*
Signed in pencil,—*Forain.* Good impressions.
Together, 2 pieces.

FORAIN, JEAN LOUIS

39. Le Zeppelin; L'Autre Danger. *Lithographs.*
Signed in pencil,—*Forain.* Good impressions.
Together, 2 pieces.

## MARIANO FORTUNY

FORTUNY, MARIANO

40. Choosing the Model. *Etching.*
Signed in the plate,—*Fortuny.* Also etchings, The Windmill; Anvers by Jongkind and On the Maas by Gravesande.
Together, 4 pieces.

## BENJAMIN FRANKLIN

FRANKLIN, BENJAMIN

41. Benjamin Franklin. *Etching.*
Etching by Henri Lefort. Proof signed in pencil and with remarque. Fine Impression, on Japan paper. Framed.

FRANKLIN, BENJAMIN

42. Portrait of Benjamin Franklin. *Mezzotint.*
Engraved by John M. Will, after the design by C. N. Cochin. Good impression, with inscription. *Rare.*

FRANKLIN, BENJAMIN

43. Franklin with Diogenes; Mirabeau Arrive aux Champs Elysées. *Engravings.*
Engraved by Masqueilier, after Moreau. Good impressions, with the inscriptions.
Together, 2 pieces.

FRANKLIN, BENJAMIN

44. Portrait of Benjamin Franklin. *Stipple.*
Engraved by Darois, after Le Thiere in 1795. Also Photogravure in colors, after the painting by Benjamin West.
Together, 2 pieces.

## HESTER FROOD

FROOD, HESTER

45. Cathedral of Albi. *Dry-point.*
Signed in pencil,—*Hester Frood.* Fine Impression, on Japan paper, in perfect condition. Only ten proofs printed.

## STORM VAN GRAVESANDE

GRAVESANDE, STORM VAN

46. Zaandam; Canal Scene. *Etchings.*
One, proof signed in pencil. Good impressions. Also four small Dutch Scenes etched by Roggers.
Together, 6 pieces.

## VALENTINE GREEN

GREEN, VALENTINE

47. Eleanor Gwynn. *Mezzotint.*
After the painting by Lely. Fine impression, with the inscription. In perfect condition. Ebony and gold frame.

## H. I. GREENHEAD

GREENHEAD, H. I.

48. Portrait of a Lady. *Mezzotint.*
After the painting by Reynolds. Signed Artist's Proof, in perfect condition. Ebony and gilt frame.

## HENDRIK GOLTZIUS

GOLTZIUS, HENDRIK

49. The Great Passion. *Engravings.*
Set of thirteen prints, engraved by Goltzius. Good impressions, in fine condition.
Together, 13 pieces.

## J. GODFRIED HAID

HAID, J. GODFRIED

50. The Musician. *Mezzotint.*
Engraved by Haid after the painting by Amoroso. Very Fine Proof, with inscription. Gilt frame.

## AXEL HERMAN HAIG

HAIG, AXEL HERMAN

51. Windmill. *Etching.*
Signed in pencil,—Axel H. Haig. Etched in 1877. Also mezzotint in colors, Miss Simplicity, by Ritchie.
Together, 2 pieces. Framed.

## OLIVER HALL

HALL, OLIVER

52. Old Timber Bridge. *Etching.*
Signed in pencil,—*Oliver Hall.* Fine Impression, in perfect condition. One of twenty proofs, printed.

## FRANZ HALS

HALS, FRANZ

53. The Flute Player. *Mezzotint.*
Engraved by Negges, after the painting by Hals. Fine Impression, with inscription. Gilt frame.

## PAUL HELLEU

HELLEU, PAUL

54. Portrait of Alice; Portrait of a Lady. *Dry-points.*
Proofs, signed in pencil,—*Helleu.* Fine impressions, in perfect condition. Also an old engraving by Sherwin.
Together, 3 pieces.

## EUGENE HIGGINS

HIGGINS, EUGENE

55. Harvard Hall, Harvard Club, N. Y. *Etching.*
Signed in pencil,—*Eugene Higgins imp.* Fine impression, in perfect condition.

## NORMAN HIRST

HIRST, NORMAN

56. Mrs. Payne Gallwey and Child. *Mezzotint.*
After the painting by Reynolds. Signed Artist's Proof. In perfect condition. Ebony and Gold frame.

HIRST, NORMAN

57. Lady Maria Conyngham. *Mezzotint.*
Engraved by Hirst after the painting by Lawrence. Signed Artist's Proof, in perfect condition. Ebony and gold frame.

HIRST, NORMAN

58. Miss Linley and Her Brother. *Mezzotint.*
Engraved by Hirst after the painting by Gainsborough. Signed Artist's Proof, in perfect condition. Ebony and gold frame.

HIRST, NORMAN

59. Mrs. Frognal Dibdin. *Mezzotint.*
After the painting by Hoppner. Signed Artist's Proof. In perfect condition. Ebony and gilt frame.

HIRST, NORMAN

60. The Hon. Theresa Parker. *Mezzotint.*
After the painting by Reynolds. Signed Artist's Proof. In perfect condition. Ebony and gilt frame.

## LESTER G. HORNBY

HORNBY, LESTER G.

61. Clearing after the Storm. *Dry-point.*
Signed in pencil,—*L. G. Hornby.* Fine impression, in perfect condition.

## ALBANY E. HOWARTH

Contemporary English architectural etcher.

HOWARTH, ALBANY E.

62. Chateau Gaillard. *Etching.*
Proof, signed in pencil,—*Albany E. Howarth.* Fine impression. Framed.

HOWARTH, ALBANY E.

63. Magdalen Bridge and Tower, Oxford. *Etching.*
Proof, signed in pencil,—*Albany E. Howarth.* Fine impression. Framed.

HOWARTH, ALBANY E.

64. Old Chiswick. *Etching.*
Proof, signed in pencil,—*Albany E. Howarth.* Fine impression. Framed.

## CHARLES JACQUE

JACQUE, CHARLES

65. Chaumiere. *Etching.*
Signed in the plate,—*Ch. Jacque, '79.* Beautiful Impression, on Japan paper, in perfect condition.
From the Jules Gerbeau collection.

## CHARLES KEENE

KEENE, CHARLES

66. Figure Studies. *Drawing.*
Original drawing by Charles Keene, done in ink and pencil, and signed in lower left corner, with the initials,—*C. K.* Framed.

## WALT KUHN

KUHN, WALT

67. Performer. *Lithograph.*
Signed in pencil,—*Walt Kuhn.* Very good proof, in perfect condition. Also Rops, "La Cantiniere du Pilotage."
Together, 2 pieces.

## MARQUIS DE LAFAYETTE

LAFAYETTE, MARQUIS DE

68. Portrait of Lafayette. *Engraving.*
Engraved by Leroux after the painting by Scheffer. Also mezzotint engraving portrait of "Hon. J. Joseph Banks, by Reynolds after Phillips.
Together, 2 pieces.

## MAXIME LALANNE

LALANNE, MAXIME

69. A Cusset; Villers; Demolitions Rue des Ecoles. *Etchings.*
Three original etchings by Lalanne, signed in the plates, fine impressions, in perfect condition.
Together, 3 pieces.

LALANNE, MAXIME

70. Une Partie du Louvre. *Etching.*
Signed in the plate,—*Maxime Lalanne.* Fine impression, in perfect condition.

## ROBERT E. LEE

LEE, ROBERT E.

71. Portrait of Robert E. Lee. *Etching.*
Proof on India paper, published by the Lowell Bank Note Co. Boston, U. S. A. Framed.

## ALPHONSE LEGROS

Celebrated French etcher, born in 1837; died in 1911.

LEGROS, ALPHONSE

72. Le Moine à l'Orgue. *Etching.*
*Molassis, No. 63.* Fine Impression, in the First State, on Japan paper, in perfect condition.

LEGROS, ALPHONSE

73. La Mort dans le Poirier. *Etching.*
*Molassis, No. 140.* Signed in the plate,—*A. Legros.* Fine Impression, on Japan paper.
From the A. Barrion collection.

LEGROS, ALPHONSE

74. Tête D'Homme. *Etching.*
*Molassis, No. 208.* Signed in ink,—*A. Legros.* Fine Impression, on Dutch paper, in perfect condition.

LEGROS, ALPHONSE

75. Moissonneurs Surpris par L'Orage. *Etching.*
*Molassis, No. 253.* Good impression, has small tear on left side, repaired

LEGROS, ALPHONSE

76. The Wayfarer. *Etching.*
*Molassis, No. 265.* Signed in the plate,—*A. Legros.* Fine impression, on Dutch paper, in perfect condition.

LEGROS, ALPHONSE

77. Bords de la Marne. *Etching.*
*Molassis, No. 270.* Signed in pencil,—*A. Legros.* Fine Early Proof, in perfect condition.

LEGROS, ALPHONSE

78. Bords de la Venelle. *Etching.*
*Molassis, No. 308.* Signed in pencil,—*A. Legros.* Fine impression, in perfect condition.

LEGROS, ALPHONSE

79. Bords de la Yanne. *Etching.*
*Molassis, No. 311.* Signed in pencil,—*A. Legros.* Fine impression, in perfect condition.
From the Adams collection.

LEGROS, ALPHONSE

80. Un Coin de Rivière. *Etching.*
*Molassis, No. 465.* Signed in pencil,—*A. Legros.* Fine Early Proof, in perfect condition.

LEGROS, ALPHONSE

81. Souvenir d'Italie. *Etching.*
*Molassis, No. 551.* Signed in pencil,—*A. Legros.* Fine Impression, in perfect condition.

LEGROS, ALPHONSE

82. Lever du Soleil, Souvenir d'Italie. *Etching.*
*Molassis, No. 556.* Signed in pencil,—*A. Legros.* Very Fine Proof, in perfect condition.

LEGROS, ALPHONSE

83. Le Triomphe de la Mort—La Proclamation. *Etching.*
*Molassis, No. 557.* Signed in pencil,—*A. Legros.* Fine Impression, on Whatman paper, in perfect condition.

LEGROS, ALPHONSE

84. Pecheurs de Truites. *Etching.*
*Molassis, No. 595.* Signed in pencil,—*A. Legros.* Very good proof, in perfect condition.

LEGROS, ALPHONSE

85. Les Tourbières. *Etching and dry-point.*
*Molassis, No. 596.* Signed in pencil,—*A. Legros.* Fine Early Proof, in perfect condition.

LEGROS, ALPHONSE

86. Potrait of Poynter. *Etching.*
Signed in the plate,—*A. Legros.* Also three other original etchings by this artist, Dalou; La Petite Marie; Three Figures.
Together, 4 pieces.

## ERNEST LUMSDEN

LUMSDEN, ERNEST

87. Indian Reserve, British Columbia. *Etching.*
Signed in pencil,—*Lumsden, imp.* Fine Impression, on Japan paper, margins slightly rubbed.

## WILLIAM E. MARSHALL

MARSHALL, WILLIAM E.

88. Gen. U. S. Grant. *Engraving.*
Proof, signed with pencil dedication,—*Hon. Charles Sumner, with the compliments of the artist, Wm. E. Marshall, New York March 30th, 1868.* Framed.

MARSHALL, WILLIAM E.

89. Portrait of Washington. *Engraving.*
Engraved by Marshall after the painting by Stuart. Fine Proof, with publication line. Framed.

MARSHALL, WILLIAM E.

90. Abraham Lincoln. *Engraving.*
Painted and engraved by Marshall. Signed Artist's Proof, on India paper, slightly foxed. Framed.

## JAMES McARDELL

McARDELL, JAMES

91. Lord John and Lord Bernard Stuart. *Mezzotint.*
Engraved by McArdell, after the painting by Van Dyck. Good impression, with the inscription. Framed.

McARDELL, JAMES

92. Lady Mary Campbell. *Mezzotint.*
Engraved by McArdell, after the painting by Ramsay. Very good proof, with inscription. Trimmed to plate-mark. Gilt frame.

McARDELL, JAMES

93. "Nell Gwynn." *Mezzotint.*
After the painting by Lely. Proof, with inscription. Also proof etching, portrait of Rembrandt.
Together, 2 pieces. Framed.

McARDELL, JAMES

94. Rachel, Countess of Southampton. *Mezzotint.*
Engraved by McArdell, after the painting by Van Dyck. Superb proof, before the inscription was erased and re-engraved. Framed.
From the W. S. Carter and Ives collections.

## J. L. E. MEISSONNIER

MEISSONNIER, J. L. E.

95. The Sign Painter. *Etching.*
Etched by Jacquet after the painting by Meissonnier. Proof, signed in pencil, by painter and etcher. Fine impression on Japan paper. Ornamental gilt frame.

MEISSONNIER, J. L. E.

96. The Smoker. *Etching.*
Signed in the plate,—*Meissonnier, 1843.* Good proof, on India paper, in perfect condition. *Rare.* Also proof of print entitled "Messenger."
Together, 2 pieces.

MEISSONNIER, J. L. E.

97. The Song; The Quarrel. *Etchings.*
Etched by Vion and Bracquemond after Meissonnier. Signed remarqued proofs, on parchment. Also Ruet etching of Napoleon.
Together, 3 pieces. Framed.

## MORTIMER MENPES

MENPES, MORTIMER

98. The Thames. *Etching.*
17.50 Proof, signed in pencil,—*Mortimer Menpes.* Fine impression, in perfect condition. Also original etching by R. Goff, "Thames at Charring Cross Bridge."
Together, 2 pieces.

## CHARLES MERYON

Celebrated French etcher.

MERYON, CHARLES

99. La Tour de l'Horloge. *Etching.*
35. *Delteil, No. 28.* Signed in the plate,—*C. M.* Good impression, on India paper.

MERYON, CHARLES

100. La Pompe Notre Dame. *Etching.*
37.50 *Delteil, No. 31.* Signed in the plate,—*C. Meryon.* Good impression, on India paper, in perfect condition.

MERYON, CHARLES

101. La Pompè Notre Dame. *Etching.*
30. *Delteil, No. 31.* Signed in the plate,—*C. Meryon.* Good impression, on India paper.

MERYON, CHARLES

102. Le Petit Pont, Paris. *Etching.*
15. *Delteil, No. 24.* Signed in the plate with the initials,—*C. M.* Good impression, on India paper. Framed.

MERYON, CHARLES

103. Passerelle du Pont au Change Après L'Incendie de 1621; Tourelle Rue de L'École de Médicine. *Etchings.*
12. *Delteil, Nos. 41 and 50.* Signed in the plates with the initials,—*C. M.* Good proofs, in perfect condition.
Together, 2 pieces.

MERYON, CHARLES

104. L'Ancien Louvre. *Etching.*
5. *Delteil, No. 53.* Signed in the plate,—*C. M. 1866.* After a painting by Zeeman. Very good proof, in perfect condition.

## JEAN FRANCOIS MILLET

Celebrated French painter and etcher.

MILLET, J. F.

105. Man Leaning on a Spade. *Etching.*
5. *Delteil, No. 3.* Fine impression, on old paper, in perfect condition.

MILLET, J. F.

106. Two Men Digging. *Etching.*
*Delteil, No. 13.* Fourth State of four. Fine impression, in black ink, in perfect condition. Framed.

MILLET, J. F.

107. Mother Feeding Her Child. *Etching.*
*Delteil, No. 17.* Signed in the plate,—*J. F. Millet, 1861.* Very good proof, in perfect condition.

MILLET, J. F.

108. La Fileuse Auvergnate. *Etching.*
*Delteil, No. 20.* Signed in the plate,—*J. F. Millet.* Good proof, on Dutch paper, in perfect condition.

MILLET, J. F.

109. Shepherdess Seated. *Wood-cut.*
Signed in the block,—*J. F. Millet.* Fine Impression, in perfect condition. Also proof of the original etching, "Woman Hanging out Clothes." *Delteil, No. 2.*
Together, 2 pieces.

## GEORGE MORLAND

MORLAND, GEORGE

110. Rustic Felicity. *Mezzotint.*
Engraved by James Ward, after the painting by Morland. Good impression, with inscription. Gilt frame.

MORLAND, GEORGE

111. Travellers. *Mezzotint.*
Engraved by James Ward, after the painting by Morland. Good impression, new margins. Gilt frame.

## ROBERT NANTEUIL

Celebrated French engraver.

NANTEUIL, ROBERT

112. Gilles Boileau: Charles of Lorraine; de Beaumont.
*R. Dumesnil, Nos. 43; 63 and 213.* All three portraits drawn from life by Nanteuil. Signed in the plates. Tozether, 3 pieces.

NANTEUIL, ROBERT

113. Basile Fouquet. *Engraving.*
*R. Dumesnil, No. 97.* Engraved by Nanteuil from life, in 1658. Good impression.
Duplicate from the Boston Museum.

NANTEUIL, ROBERT

114. Jean Loret. *Engraving.*
*R. Dumesnil, No. 159.* Engraved by Nanteuil from life in 1658. Good impression.

NANTEUIL, ROBERT

115. Claude Regnauldin. *Engraving.*
*R. Dumesnil, No. 216.* Engraved by Nanteuil from life, in 1658. Good impression.
Duplicate from the Boston Museum.

## LORD NELSON

NELSON, LORD

116. Admiral Horatio, Lord Nelson. Bust portrait on side of monument. *Engraving in colors.*
Surmounting monument are two flags, and naval emblems; sailor and soldier on each side of monument; ten line verse in upper right and left corners. Framed.

## E. ORLIK

ORLIK, E.

117. Dr. Richard Strauss; Der Lieben Mutter. *Etchings.*
Proofs, signed in pencil,—*Orlik.* Fine impressions, in perfect condition Also etching by Schmutzer, "The Hay Stack." Framed.
Together, 3 pieces.

## JOSEPH B. PRATT

PRATT, JOSEPH B.

118. Lady Ligonia. *Mezzotint.*
After the painting by Gainsborough. Signed Artist's Proof. In perfect condition. Ebony and gilt frame.

PRATT, JOSEPH B.

119. The Squire. *Mezzotint.*
After the painting by Morland. Signed Artist Proof, in perfect condition. Oak and gilt frame.

## REMBRANDT VAN RIJN

REMBRANDT VAN RIJN

120. Marriage of Jason and Medea. *Etching.*
*Bartsch, No. 112.* Fair impression, in good condition.

REMBRANDT VAN RIJN

121. Beggar Leaning on a Stick. *Etching.*
*Bartsch, No. 151.* Signed in the plate,—*RT.* Good impression. Framed.

REMBRANDT VAN RIJN

122. Jan Six, Burgomaster of Amsterdam. *Etching.*
Etched by Arendsen, after the painting by Rembrandt. Signed Artist's Proof, on parchment. Framed.

REMBRANDT VAN RIJN

123. The Syndics. *Etching.*
Etched by Koepping after the painting by Rembrandt. Signed Artist's Proof. Fine Impression, on Japan paper. Wood and gilt frame.

REMBRANDT VAN RIJN

124. Rembrandt's Frame Maker. *Mezzotint.*
Engraved by Dixon after the painting by Rembrandt. Good impression, with the inscription. Gilt frame.

REMBRANDT VAN RIJN

125. Rembrandt's Marriage. *Mezzotint.*
Engraved by Reynolds, after Rembrant. Also portrait of "Rembrandt's Mother," engraved by Haid after Rembrandt, and mezzotint engraving "The Female Correspondent" engraved by Watson after Metzu. Together, 3 pieces.

REMBRANDT VAN RIJN

126. The Night Watch. *Etching.*
Etched by Flameng, after the painting by Rembrandt. Signed Artist's Proof, on parchment. Also portrait of Saskia, after Rembrandt. Together, 2 pieces. Framed.

REMBRANDT VAN RIJN

127. Portrait of Rembrandt. *Mezzotint.*
Engraved by Charles Turner, after the painting by Rembrandt. Fine Impression, with the inscription. Gilt frame.

REMBRANDT VAN RIJN

128. Portrait of Rembrandt. *Mezzotint.*
Engraved by Pieter Van Bleeck, 1747, after the painting by Rembrandt. Fine Impression, with inscription. Gilt frame.

## SAMUEL W. REYNOLDS

REYNOLDS, SAMUEL W.

129. Portrait of a Young Lady. *Mezzotint.*
After the painting by De Breda. Fine Proof, before title. Rust mark in lower margin. Ebony and gold frame.

## AUGUSTE RODIN

RODIN, AUGUSTE

130. Head of Victor Hugo. *Etching.*
*Delteil, No. 6.* Signed in pencil,—*A. Rodin.* Good impression, slightly stained and repaired.

## WILLIAM ROTHENSTEIN

ROTHENSTEIN, WILLIAM

131. Ploughing. *Lithograph.*
Signed in pencil,—*W. Rothenstein.* Fine impression, in perfect condition.

ROTHENSTEIN, WILLIAM

132. Portrait of Rodin. *Lithograph.*
Signed in pencil,—*W. Rothenstein.* Fine Impression, in perfect condition. Also signed lithograph portrait by Rothenstein and original drawing by W. Greaves, "Portrait of Whistler as I knew him."
Together, 3 pieces.

## W. DENDY SADLER

SADLER, W. DENDY

133. Friday. *Etching.*
Etched by W. Boucher, after the painting by Sadler. Proof, signed in pencil, by both painter and etcher. Framed.

SADLER, W. D.

134. For He's a Jolly Good Fellow. *Etching.*
Etched by W. Boucher, after Sadler. Fine Japan paper proof, signed by both painter and etcher and with remarque. Framed.

SADLER, W. D.

135. Habet. *Etching.*
Etched by Muller after the painting by Sadler. Remarque proof signed in pencil, by both painter and etcher. Fine impression, on Japan paper. Framed.

SADLER, W. D.

136. Long, Long Ago. *Etching.*
Etched by J. Dobie, after Sadler. Fine Japan paper proof, with remarque. Signed by both painter and etcher. Framed.

SADLER, W. D.

137. My Love to You; Same to You, Dear. *Etchings.*
Etched by W. Boucher, after Sadler. Fine Japan paper proofs, with remarque. Signed by both painter and etcher.
Together, 2 pieces (pair). Framed.

SADLER, W. D.

138. Nearing the End. *Etching.*
Etched by W. Boucher after Sadler. Fine Japan paper proof, with remarque. Signed by both painter and etcher. Framed.

SADLER, W. D.

139. Stymied. *Etching.*
Etched by James Dobie, after the painting by Sadler. Remarque proof, signed by painter and etcher. Fine impression, on Japan paper. Framed.

SADLER, W. D.

140. The Doubtful Bottle. *Etching.*
Etched by J. Dobie, after Sadler. Fine Japan paper proof, with remarque. Signed by both painter and etcher. Framed.

SADLER, W. D.

141. The End of the Skein. *Etching.*
Etched by W. Boucher, after Sadler. Fine Japan paper proof, signed by both painter and etcher and with remarque. Framed.

SADLER, W. D.

142. Toddy at the Cheshire Cheese. *Etching.*
Etched by W. Boucher, after Sadler. Fine Japan paper proof, signed by both painter and etcher and with remarque. Framed.

SADLER, W. D.

143. The Butler's Glass; His Favourite Bin. *Etchings.*
Etched by W. Boucher after Sadler. Fine Japan paper proofs, signed by both painter and etcher and with remarque.
Together, 2 pieces (pair). Framed.

SADLER, W. D.

144. The Victim. *Etching.*
Etched by Gaujean after the painting by Sadler. Proof, signed in pencil, by painter and etcher. Fine impression on Japan paper. Framed.

SADLER, W. D.

145. "Thursday." *Etching.*
Etched by W. Boucher, after the painting by Sadler. Remarque proof, signed in pencil, by both painter and etcher, on Japan paper. Framed.

SADLER, W. D.

146. The Widow at Home. *Etching.*
Etched by W. Boucher, after Sadler. Fine Japan paper proof, with remarque. Signed by both painter and etcher. Framed.

SADLER, W. D.

147. Who Is It; Where the Widow Lives. *Etching.*
Etched by W. Boucher, after Sadler. Fine Japan paper proofs, with remarque. Signed by both painter and etcher.
Together, 2 pieces (pair). Framed.

## CHARLES SHANNON

SHANNON, CHARLES

148. Mother and Child. *Lithograph.*
Signed in pencil,—*Charles Shannon.* Fine Impression, in perfect condition.

SHANNON, CHARLES

149. Shell Gatherers. *Lithograph.*
Signed in pencil,—*Charles Shannon.* Fine Impression, in perfect condition. Only thirty proofs.

SHANNON, CHARLES

150. ATLANTA. *Lithograph.*
Signed in pencil,—*Charles Shannon.* FINE IMPRESSION, in perfect condition. Only fifty proofs.

SHANNON, CHARLES

151. SELF-PORTRAIT. *Lithograph.*
Signed in pencil,—*C. H. Shannon.* FINE IMPRESSION, in perfect condition. Only fifty proofs.

SHANNON, CHARLES

152. THE SWIMMER. *Lithograph.*
Signed in pencil,—*Charles Shannon.* FINE IMPRESSION, in perfect condition. Only forty proofs.

SHANNON, CHARLES

153. THE RE-BIRTH OF THE ARTS. *Lithograph.*
Signed in pencil,—*Charles Shannon.* Fine impression, in perfect condition.

## FRANK SHORT

SHORT, FRANK

154. BEN ARTHUR, SCOTLAND; SOLWAY MOSS. *Mezzotints.*
Mezzotints by Short after J. M. W. Turner. Proofs signed in pencil,—*Frank Short.* FINE IMPRESSIONS, in perfect condition.
Together, 2 pieces.

SHORT, FRANK

155. NUTBOURNE MILL; WROUGHT NAILS. *Etchings.*
Proofs, signed in pencil,—*Frank Short.* FINE IMPRESSIONS, in perfect condition.
Together, 2 pieces.

SHORT, FRANK

156. EEL FISHER AT VOLENDAM. *Lithograph.*
Signed in pencil,—*Frank Short.* Fine impression, in perfect condition. Also signed lithograph by Constance Pott, "The West Gate, Southampton."
Together, 2 pieces.

SHORT, FRANK

157. UNLOADING PEAT. *Etching.*
Signed in pencil,—*Frank Short.* FINE IMPRESSION, in perfect condition.

SHORT, FRANK

158. COTTAGE WITH HARVESTER. *Mezzotint.*
Signed in pencil,—*Frank Short.* Also signed artist's proof, of aquatint by Constance Pott, "Brighton from the East."
Together, 2 pieces.

SHORT, FRANK

159. Strolling Players at Lydd. *Etching.*
Signed in pencil,—*Frank Short.* Fine Impression, on Japan paper, in perfect condition.

## T. F. SIMON

SIMON, T. F.

160. Rose Window, Notre Dame. *Mezzotint.*
Proof, signed in pencil,—*T. F. Simon.* Fine Impression, in perfect condition. Also etchings by Flameng and Pearce; engraving by Samuel Cousins and wood block in colors by Giles.
Together, 5 pieces.

## ALEXANDER THEOPHILE STEINLEN

STEINLEN, A. T.

161. Workmen. *Lithograph.*
Signed in the stone,—*Steinlen.* Also two lithographs, "Sous la Botte" and "L'Idee Nouvelle."
Together, 3 pieces.

STEINLEN, A. T.

162. La Plaine. *Etching.*
Signed in pencil,—*Steinlen.* Very Fine Proof, on Dutch paper, in perfect condition.

STEINLEN, A. T.

163. Temps d' Orage. *Etching.*
Signed in pencil,—*Steinlen.* Very Fine Proof, on Dutch paper, in perfect condition.

STEINLEN, A. T.

164. Aid to the Wounded; Courageuse; Les Orphelins de la Guerre. *Lithographs.*
Signed in the stones,—*Steinlen.* Good impressions.
Together, 3 pieces.

STEINLEN, A. T.

165. Les Refugées de la Meuse; Calvaire Serbe; Verdunois. *Lithographs.*
Signed in the stones,—*Steinlen.* Good impressions.
Together, 3 pieces.

STEINLEN, A. T.

166. Retour de Permission; D'Allocution Militaire: Croquis deux Poilus. *Lithographs.*
Signed in the stones,—*Steinlen.* Good impressions.
Together, 3 pieces.

STEINLEN, A. T.

167. La Veuve. *Lithograph.*
Signed in the stone,—Steinlen. Fine impression, on Dutch paper, in perfect condition. Also Les Deux Modiles, signed in pencil.
Together, 2 pieces.

STEINLEN, A. T.

168. Les Amoureux sur on Banc. *Etching and aquatint.*
Signed in pencil,—*Steinlen.* Very Fine Proof, in perfect condition.

STEINLEN, A. T.

169. La Famille Serbe. *Etching.*
Signed in pencil,—*Steinlen.* Very Fine Proof, in perfect condition.

STEINLEN, A. T.

170. Les Pauvre Gens. *Etching.*
Signed in pencil,—*Steinlen.* Very Fine Proof, in perfect condition.

STEINLEN, A. T.

171. Les Trois Compagnons. *Etching.*
Signed in pencil,—*Steinlen.* Very Fine Proof, in perfect condition.

STEINLEN, A. T.

172. Les Quartre Poilus. *Etching and dry-points.*
Proofs, signed in pencil,—*Steinlen.* Fine Impressions, in perfect condition.
Together, 3 pieces.

STEINLEN, A. T.

173. Les Évacués. *Etching.*
Signed in pencil,—*Steinlen.* Very Fine Proof, in perfect condition.

## JONAS SUYDERHOEF

SUYDERHOEF, JONAS

174. Prince Henry of Nassau. *Engraving.*
After the painting by Hondthorst. Also portrait of "Albert, Duke of Austria", engraved by J. Muller, after Rubens. Fine proofs, in perfect condition.
Together, 2 pieces.

## ZACHARY TAYLOR

TAYLOR, ZACHARY

175. General Zachary Taylor. *Mezzotint.*
Engraved by Illman & Sons. Good impression with inscription. Also lithograph, portrait of Henry Clay.
Together, 2 pieces.

## TEA TAX TEMPEST

TEA TAX TEMPEST

176. The Tea Tax Tempest or the Anglo American Revolution. *Engraving.*
Good impression, with the inscription.

## E. VAN DE VELDE

VAN DE VELDE, E.

177. Landscape with Castle; Landscape with Three Men Conversing; Winter Scene. *Etchings.*
Signed in the plates,—*E. V. Velde, fecit.* Fair impressions, in good condition.
Together, 3 pieces.

## LUCAS VAN LEYDEN

VAN LEYDEN, LUCAS

178. Joseph and Potiphar's Wife. *Engraving.*
*Bartsch, No. 21.* Signed in the plate, with the monogram,—*L.* Fair impression, in good condition. Also prints, Marc Antonio, Van Ostade, Leyden, Ryder. and Bartolozzi.
Together, 6 pieces.

## J. C. VONDROUS

VONDROUS, J. C.

179. The Doges Palace, Venice; Prague Bridges. *Etchings.*
Proofs, signed in pencil,—*J. C. Vondrous.* Fine impressions, in perfect condition. Framed.
Together, 2 pieces.

## WILLIAM WALKER

WALKER, WILLIAM

180. Kensington Palace. *Dry-point.*
Proof, signed in pencil,—*William Walker.* Fine Impression, in perfect condition. Also signed proof etching by E. M. Synge, "The Mule Pump, Toledo."
Together, 2 pieces.

## CHARLES WALTNER

WALTNER, CHARLES

181. The Astronomer. *Etching.*
After the painting by Roybet. Remarqued proof, signed in pencil by both painter and etcher. Fine Impression, printed on parchment. Wood and gilt frame. With key to engraving.

## WAR POSTERS

WAR POSTERS

182. War Posters. *Lithographs.*
Collection of five war posters, drawn by Forain, Pryse, Brangwyn and Sem.
Together, 5 pieces.

## GEORGE WASHINGTON

WASHINGTON, GEORGE

183. Portrait of George Washington. *Engraving.*
Engraved by Ritchie, after the painting by Rothermel. Published by Bachia & Co. 1852. Good impression, with facsimile signature. Framed.

WASHINGTON AND LAFAYETTE

184. Portraits of Washington and Lafayette. *Engravings.*
Engraved by Le Mire after the paintings by Le Paon. Good impressions, with the inscriptions.
Together, 2 pieces.

WASHINGTON, GEORGE

185. George Washington. *Mezzotint.*
Engraved by John M. Will, after a drawing from life by Alexander Campbell. Good impression, with the inscription.

WASHINGTON, GEORGE

186. George Washington. *Engravings.*
Engraved by Canova after Tognoli. Good impressions, with inscriptions.
Together, 2 pieces.

## JAMES WATSON

WATSON, JAMES

187. Lady Susan O'Brien. *Mezzotint.*
Engraved by Watson after the painting by Cotes. Good impression, with the inscription. Gilt frame.

WATSON, JAMES

188. Sir George Bridges Rodney, Admiral of the White. *Mezzotint.*
Engraved by Watson, after the painting by Reynolds. Good impression, with inscription. Also Mezzotint engraving, portrait of General Arnold.
Together, 2 pieces.

## THOMAS WATSON

WATSON, THOMAS

189. Miss Polly Kennedy. *Mezzotint.*
After the painting by Reynolds. Fine proof. Trimmed to engraved surface. Ebony and gold frame.

WATSON, THOMAS

190. Mrs. Fordyce. *Mezzotint.*
Engraved by Watson after the painting by Willison. Good impression with inscription. Gilt frame.

## LUCAS VOSTERMAN

VOSTERMAN, LUCAS

191. M. Rockox. *Engraving.*
After the painting by Van Dyck. Also portrait of Noel Coypel, engraved by Audran, after Coypel; and Henri, Comte de Bergh, engraved by Delffs.
Together, 3 pieces.

## JAMES WATSON

WATSON, JAMES

192. Sir Robert Walpole, Earl of Oxford. *Mezzotint.*
Full-length portrait, after the painting by Vanloo, published Jan. 1, 1786. Framed, not glazed.

## EMIL WEHESCHMIDT

WEHESCHMIDT, EMIL

193. The Coquette. *Mezzotint.*
After the painting by John Walton. Signed proof on India Paper.

## DRAWINGS

WATERCOLOR DRAWINGS

194. Garden Scene. *Watercolor.*
Original watercolor signed by E. Dufau. Also original pen-and-ink, Soldiers climbing over a Wall, signed,—*E. Berne*, Bellecour, 1893 and engraving, Apollo and the Muses, by Philippeaux after Gerard.
Together, 3 pieces. Framed.

## HEINRICH ALDEGREVER

Early German engraver, born in 1502.

ALDEGREVER, HEINRICH

195. The Labourers of Hercules. *Engravings.*
*Bartsch, Nos. 83 to 95.* Signed in the plates, with the monogram,—*AG.* Good impressions, in good condition.
Together, 13 pieces.

## AUGUSTE BEAUFRERE

Contemporary French etcher.

BEAUFRERE, AUGUSTE

196. La Route Bordée D'Eucalyptus. *Etching.*
Signed in pencil,—*Beaufrere.* Fine impression, in perfect condition.

## HANS SEBALD BEHAM

Born in Nürnberg in 1500; died in Frankfort in 1550.

BEHAM, HANS SEBALD

197. LABOURS OF HERCULES. *Engravings.*
*Bartsch, Nos. 100 and 106.* Signed in the plates, with the monogram,—*HSB.* Good impressions, in good condition.
Together, 2 pieces.

BEHAM, H. S.

198. FORTUNA. *Engraving.*
*Bartsch, No. 140.* Signed in the plate, with the monogram, *HSB. 1541.* VERY FINE PROOF, in perfect condition.

BEHAM, H. S.

199. MELANCHOLIA. *Engraving.*
*Bartsch, No. 144.* Signed in the plate, with the monogram,—*HSB.* Good impression, in good condition.

## FRANK WESTON BENSON

Celebrated American painter and etcher, born at Salem, Massachusetts, March 24, 1862.

BENSON, FRANK W.

200. THE DUCK HUNTER. *Etching.*
*Paff, No. 27.* Signed in pencil,—*Frank W. Benson.* FINE IMPRESSION, in perfect condition. *Proof, No. 15 of 50 printed.*

BENSON, F. W.

201. THE MOOSE CALLER. *Etching.*
*Paff, No. 65.* Signed in pencil,—*Frank W. Benson.* Fine impression, in perfect condition. *Proof, No. 4 of 50 printed.*

WALKING UP THE TOPSAIL BY BRISCOE

[ NO. 202 ]

THURSDAY EVENING, JANUARY 13 AT 8:15

NUMBERS 202 TO 390, INCLUSIVE

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## ARTHUR BRISCOE

Contemporary English painter and etcher.

BRISCOE, ARTHUR

202. WALKING UP THE TOPSAIL. *Etching.*
Signed in ink,—*Arthur Briscoe.* Fine impression, mounted on thin board *Proof, No. 32 of 75 printed.*
350. —
[SEE REPRODUCTION]

## H. STUART BROWN

Contemporary English etcher.

BROWN, H. STUART

203. CHURCH IN HOLLAND, RANSDORP. *Etching.*
Signed in ink,—*H. Stuart Brown.* Fine impression, in perfect condition.
50
12. —

## FELIX BUHOT

French etcher, born at Valognes, 1847; died in Paris, 1898. "The technic of Buhot is assuredly far from being simple. But he is free. He is not the slave of rules and formulas; he has not the least respect for arbitrary laws; he blends and mixes all the different means used for obtaining effects in black and white—whether by cutting into or corroding the plate. He is not the slave of any one implement."—LÉONCE BÉNÉDITE.

BUHOT, FELIX

204. UNE MATINÉE D'HIVER DE L'HOTEL DIEU. *Etching.*
*Bourcard No. 123.* Signed in the plate,—*Felix Buhot.* Fine early proof,
35. — with title. In perfect condition.

BUHOT, FELIX

205. GRAIN A TROUVILLE. *Etching.*
*Bourcard, No. 122.* Signed in the plate, fine impression, in perfect condi-
12. — tion.

BUHOT, FELIX

206. La Place Breda. *Etching.*

35.— *Bourcard, No. 128.* Signed in the plate,—*Felix Buhot, 1879.* Good proof, on Japan paper, in perfect condition.

BUHOT, FELIX

207. Country Neighbors. *Etching.*

310— *Bourcard, No. 148.* Signed in pencil,—*Felix Buhot.* Fine early proof, in brown ink on French paper. Framed.

BUHOT, FELIX

208. Les Grandes Chaumières. *Dry-point.*

85.— *Bourcard, No. 150.* Signed in pencil,—*Felix Buhot,* and with the red owl stamp. Superb Early Proof, in perfect condition.

BUHOT, FELIX

209. Les Bergeries. *Etching.*

40.— *Bourcard, No. 151.* Signed in crayon,—*Felix Buhot,* and with the red owl stamp. Very good proof, in perfect condition.

BUHOT, FELIX

210. Les Grandes Chaumières. *Etching and dry-point.*

30.— *Bourcard, No. 150.* Signed with the red owl stamp. Very fine proof, in perfect condition.

BUHOT, FELIX

211. Chapelle St. Michael. *Etching.*

35.— *Bourcard, No. 152.* Signed in pencil,—*Felix Buhot,* and with the red owl stamp. Fine impression, in perfect condition.

BUHOT, FELIX

212. Le Hibou. *Etching.*

5.— *Bourcard, No. 161.* Fine early impression, on Japan paper, in perfect condition.

BUHOT, FELIX

213. La Falaise, Baie Saint Malo. *Etching and Aquatint.*

75.— *Bourcard, No. 165.* Signed with the red owl stamp. Fine impression, in perfect condition.

BUHOT, FELIX

214. Les Oies. *Etching.*

30.— *Bourcard, No. 166.* Signed in pencil,—*Felix Buhot,* and with the red owl stamp. Good impression, in perfect condition.

## DAVID YOUNG CAMERON

Contemporary painter-etcher of high merit. Born at Glasgow in 1865.

CAMERON, DAVID YOUNG

215. Culzean Castle. *Etching.*

30.— *Rinder, No. 48.* Signed in pencil,—*D. Y. Cameron.* Very Fine Proof, printed by Goulding, and marked in pencil,—*F. Goulding, imp.* In perfect condition.

CAMERON, D. Y.

216. The Rokin, Amsterdam. *Etching.*
*Rinder, No. 119.* Signed in pencil,—*D. Y. Cameron.* Very good proof, on old French paper. Mounted.

25.—

CAMERON, D. Y.

217. Ponte Della Trinita, Florence. *Etching and dry-point.*
*Rinder, No. 325.* Signed in pencil,—*D. Y. Cameron.* Fine impression, in perfect condition. Carved gilt frame.

70.—

CAMERON, D. Y.

218. An Egyptian Mirror. *Etching.*
*Rinder, No. 408.* Signed in pencil,—*D. Y. Cameron.* Fine Impression, on Japan paper, in perfect condition.

60.—

## MARY CASSATT

Born at Pittsburgh in 1855; died in 1926.

CASSATT, MARY

219. At the Opera. *Soft-ground.*
Signed in pencil,—*Mary Cassatt.* Very Fine Impression, on old paper in perfect condition. *Rare.*

45.—

## CHARLES FRANCOIS DAUBIGNY

Celebrated French painter and etcher.

DAUBIGNY, CHARLES FRANCOIS

220. Parc a Moutins, Le Matin. *Etching.*
Signed in the plate,—*Daubigny.* Good impression, with title.

20.—

## ALBRECHT DÜRER

Celebrated German painter and engraver. Born Nürnberg, in 1471; died there 1528.

DÜRER, ALBRECHT

221. Christ in the Limbo. *Engraving.*
*Bartsch, No. 16.* Signed in the plate with the monogram,—*AD.* Good impression. Framed.

15.—

DÜRER, ALBRECHT

222. The Apostles. *Engravings.*
*Bartsch, Nos. 46 to 50.* Signed in the plates, with the monogram,—*AD.* Good impressions, in fine condition.
Together, 5 pieces.

30.—

DÜRER, ALBRECHT

223. Saint Bartholomew. *Engraving.*
*Bartsch, No. 47.* Signed in the plate, with the monogram,—*AD. 1523.* Good impression, repaired.
From the W. Bell Scott collection.

15.—

DÜRER, ALBRECHT

224. Four Naked Women. *Engraving.*
*Bartsch, No. 75.* Dated 1497. Signed with the monogram,—*AD.* Fair impression, in good condition.

DÜRER, ALBRECHT

225. The Standard Bearer. *Engraving.*
*Bartsch, No. 87.* Signed in the plate, with the monogram,—*AD.* Good impression, in good condition.
From the E. Levy collection.

DÜRER, ALBRECHT

226. Wilibald Pirkheimer. *Engraving.*
*Bartsch, No. 106.* Signed in the plate, with the monogram,—*AD.* Fair impression, in good condition.

DÜRER, ALBRECHT

227. The Marriage of the Virgin. *Wood-cut.*
*Bartsch, No. 82.* Signed in the block, with the monogram,—*AD.* Good impression.

DÜRER, ALBRECHT

228. Le Combat. *Wood-cut.*
*Bartsch, No. 127.* Signed in the block with the monogram,—*AD.* Good impression, in perfect condition.

## FRANK DUVENECK

Celebrated American painter and etcher.

DUVENECK, FRANK

229. Riva Degli Schiavoni, Venice. *Etching.*
Signed in pencil,—*Duveneck.* Fine impression, in perfect condition. Framed.
[see reproduction]

## KERR EBY

Contemporary American etcher.

EBY, KERR

230. Rough Going. *Dry-point.*
Signed in pencil,—*Kerr Eby, imp.* Fine impression, in perfect condition.

## HEDLEY FITTON

Contemporary English architectural etcher.

FITTON, HEDLEY

231. Gateway Glasgow University. *Etching.*
Signed in pencil,—*Hedley Fitton.* Fine impression, in perfect condition. Carved gilt frame.

RIVA DEGLI SCHIAVONI, VENICE, BY DUVENECK

[NO. 229]

FITTON, HEDLEY

232. Pont S. Etienne, Limoges. *Etching.*
Signed in pencil,—*Hedley Fitton.* Fine impression, in perfect condition.
50.— Carved gilt frame.

FITTON, HEDLEY

233. Roslyn Chapel. *Etching.*
Signed in pencil,—*Hedley Fitton.* Fine impression, in perfect condition.
70.— Carved gilt frame.

FITTON, HEDLEY

234. Smithfield Gateway. *Etching.*
Signed in pencil,—*Hedley Fitton.* Fine impression, in perfect condition.
60.— Carved gilt frame.

FITTON, HEDLEY

235. Tour de L'Horloge, Tours. *Etching.*
Signed in pencil,—*Hedley Fitton.* Fine impression, in perfect condition.
65.— Carved gilt frame.

## JEAN HONORÉ FRAGONARD

Celebrated French painter and engraver, born at Grasse in 1732; died in 1806.

FRAGONARD, JEAN HONORÉ

236. Satyr and Family. *Etching.*
55.— Signed in the plate,—*Frago.* Very good proof, in good condition.

## FRANCESCO GOYA

GOYA, F.

237. Chiton. *Etching and aquatint.*
15.— *Delteil, No. 65.* Second State of three. Good impression, in good condition.

GOYA, F.

238. Soplones. *Etching and aquatint.*
15.— *Delteil, No. 85.* Second State of three. Fine impression, in perfect condition.

GOYA, F.

239. Duendecitos. *Etching and aquatint.*
12.50 *Delteil, No. 86.* First State of two. Fine impression, in perfect condition.

GOYA, F.

240. Die Fünf Stiere; Que Guerrero. *Etching and aquatint.*
Good impressions, in fine condition.
25.— Together, 2 pieces.

## STORM VAN GRAVESANDE

GRAVESANDE, STORM VAN

241. Ferme au Bord du Lac D'Abconde. *Etching.*
Signed in the plate, with the initial,—*G.* Fine early proof, on India paper, in perfect condition.

## SIR FRANCIS SEYMOUR HADEN

Born in London, September 16, 1818; died 1910. Founder and President of the Royal Society of Painter-Etchers. "An artist of rare endowment and consummate skill. He is a master of foliage, he has drawn trees magnificently, both as to wood and leaves; there is no better stem or branch drawing than his in all contemporary art."—P. G. Hamerton.

HADEN, SIR FRANCIS SEYMOUR

242. Kensington Gardens (Small plate). *Etching.*
*Harrington, No. 12.* Second Published State of three. Signed in pencil,—*Seymour Haden.* Fine Impression, on French paper. Framed.

HADEN, SIR F. S.

243. Egham. *Etching.*
*Harrington, No. 15.* Third State of three. Signed in pencil,—*Seymour Haden.* Fine Impression, printed on parchment. Framed.

HADEN, SIR F. S.

244. Kensington Gardens (Small plate). *Etching.*
*Harrington, No. 12.* Third State of three. Signed in pencil,—*Seymour Haden.* Very good proof, in perfect condition. Framed.

HADEN, SIR F. S.

245. Egham Lock. *Etching.*
*Harrington, No. 16.* First State of three. Signed in the plate,—*Seymour Haden.* Fine Impression, mounted.

HADEN, SIR F. S.

246. Out of a Study Window. *Etching.*
*Harrington, No. 18.* Only State. Signed in pencil,—*Seymour Haden.* Fine Impression, slightly foxed. Framed.

HADEN, SIR F. S.

247. Egham Lock. *Etching.*
*Harrington, No. 16.* First State of three. Signed in the plate,—*Seymour Haden.* Good proof, in perfect condition.

HADEN, SIR F. S.

248. Fulham. *Etching.*
*Harrington, No. 19.* First State of two. Signed in pencil,—*Seymour Haden.* Fine impression, upper plate-mark, slightly cracked. Framed.

HADEN, SIR F. S.

249. On the Test. *Dry-point.*
*Harrington, No. 20.* Only State. Signed in the plate,—*Seymour Haden.* Fine Impression, on thin Japan paper, in perfect condition. Framed.

SHERE MILL POND BY HADEN

[ NO. 254 ]

HADEN, SIR F. S.

250. A WATER MEADOW. *Etching.*
*Harrington, No. 21.* Second State of two. Good impression, in perfect condition.

HADEN, SIR F. S.

251. ON THE TEST. *Etching.*
*Harrington, No. 20.* Only Published State. Signed in pencil,—*Seymour Haden.* FINE IMPRESSION, in perfect condition. Framed.

HADEN, SIR F. S.

252. STEMS (A Study). *Etching.*
*Harrington, No. 29.* Only State. Signed in pencil,—*Seymour Haden.* FINE IMPRESSION, in perfect condition.

HADEN, SIR F. S.

253. COMBE BOTTOM. *Etching.*
*Harrington, No. 32.* Trial proofs H, between first and second States. Signed in pencil,—*Seymour Haden.* FINE IMPRESSION, in perfect condition. Framed.

HADEN, SIR F. S.

254. SHERE MILL POND, (Large plate). *Etching.*
*Harrington, No. 38.* Intermediate State between the first and second. Signed in pencil,—*Seymour Haden.* Good impression, in perfect condition.

[SEE REPRODUCTION]

HADEN, SIR F. S.

255. SUNSET IN IRELAND. *Dry-point.*
*Harrington, No. 51.* Second Published State of two. Signed in pencil,—*Seymour Haden.* FINE IMPRESSION, on parchment. Framed.

HADEN, SIR F. S.

256. BATTERSEA REACH. *Etching.*
*Harrington, No. 62.* First State of two. Signed in the plate,—*S. Haden.* Very good proof, in perfect condition. Framed.

HADEN, SIR F. S.

257. BRENTFORD FERRY. *Etching.*
*Harrington, No. 75.* Only State. Signed in pencil,—*Seymour Haden.* FINE IMPRESSION, in perfect condition. Framed.

HADEN, SIR F. S.

258. BATTERSEA REACH. *Etching.*
*Harrington, No. 62.* First State of two. Signed in the plate,—*Seymour Haden, 1863.* Good proof, in perfect condition.

HADEN, SIR F. S.

259. KEW SIDE. *Etching.*
*Harrington, No. 82.* Only State. Signed in pencil,—*Seymour Haden.* Fine early proof, on Japan paper. Framed.

HADEN, SIR F. S.

260. THE THREE SISTERS. *Etching.*
*Harrington, No. 129.* Second Published State of two. Signed in the plate, and marked in pencil,—*Very good proof, F. Goulding.* Framed.

HADEN, SIR F. S.

261. THE BREAKING UP OF THE AGAMEMNON. *Etching.*
*Harrington, No. 145.* Second State of two. Signed in pencil,—*Seymour Haden.* FINE EARLY PROOF, margins slightly stained. Framed.

HADEN, SIR F. S.

262. WINDMILL HILL, No. 2. *Dry-point.*
*Harrington, No. 164.* Only State. Signed in pencil,—*Seymour Haden.* FINE EARLY PROOF, on old french paper. Framed.

HADEN, SIR F. S.

263. WAREHAM BRIDGE. *Etching.*
*Harrington, No. 176.* Signed in pencil,—*Seymour Haden.* Fine impression, in perfect condition. Framed.

HADEN, SIR F. S.

264. WINDMILL HILL, No. 2. *Etching.*
*Harrington, No. 164.* Only State. Signed in pencil,—*Seymour Haden.* Very good proof, in perfect condition.

HADEN, SIR F. S.

265. THE TWO COWS. *Dry-point.*
*Harrington, No. 180.* Trial proof C. Signed in pencil,—*Seymour Haden.* Good impression, in perfect condition.

## ERNEST HASKELL

American painter and etcher, born in 1876; died in 1925.

HASKELL, ERNEST

266. BLIND GYPSY. *Etching.*
Signed in pencil,—*Haskell.* Fine impression, in perfect condition. Also signed proof etching by Blum, "The Hag."
Together, 2 pieces.

## ARTHUR WILLIAM HEINTZELMAN

Contemporary American etcher.

HEINTZELMAN, ARTHUR WILLIAM

267. A STROLLING MUSICIAN OF GLOUCESTER. *Etching.*
Signed in pencil,—*Arthur W. Heintzelman.* Fine impression, in perfect condition. Framed.

## GUSTAVE LEHEUTRE

Contemporary French etcher. Born at Troyzes in 1861; living at Paris. He is one of the most individual of contemporary etchers.

LEHEUTRE, GUSTAVE

268. Les Chaumières, St. André. *Etching.*
Signed in pencil,—*G. Leheutre.* Fine impression, in perfect condition.

15—

LEHEUTRE, GUSTAVE

269. Les Minimes. *Etching.*
Signed in pencil,—*G. Leheutre.* Fine impression, in perfect condition.

15—

LEHEUTRE, GUSTAVE

270. Les Voiliers Du Bassin Neuf a La Rochelle. *Etching.*
Signed in pencil,—*G. Leheutre.* Fine impression, in perfect condition.

20—

LEHEUTRE, GUSTAVE

271. Rue de La Madeleine, a Troyes. *Etching.*
Signed in pencil,—*G. Leheutre.* Fine impression, in perfect condition.

20—

## AUGUST LEPÈRE

Celebrated French Etcher and Wood Engraver. Born on Paris in November 30th, 1849; died at Damme on November 20th, 1918.

LEPÈRE, AUGUSTE

272. Le Lavoir. *Etching.*
Signed in pencil,—*A. Lepère.* Fine Impression, in perfect condition. Framed.

20—

LEPÈRE, AUGUSTE

273. L'Appel des Balayeurs, La Nuit 1890. *Etching.*
Signed in pencil,—*A. Lepère.* Fine Impression, in perfect condition. Proof, No. 6 of thirty printed.

55—

LEPÈRE, AUGUSTE

274. Amiens Cathedral. *Etching.*
Signed in pencil,—*A. Lepère.* Fine Impression, on Japan paper, in perfect condition.

160—

LEPÈRE, AUGUSTE

275. A Bellot. *Etching.*
Signed in pencil,—*A. Lepère, 17/50.* Fine impression, in perfect condition.

35—

LEPÈRE, AUGUSTE

276. Bruges, 1901. *Etching.*
Signed in pencil,—*A. Lepère.* Fine Impression, in perfect condition.

25—

LEPERE, AUGUSTE

277. La Cathédrale de Reims. *Etching.*
Signed in pencil,—*A. Lepère.* Fine Impression, on heavy French paper in perfect condition.

30—

LEPÈRE, AUGUSTE

278. La Maison de Mme. B. *Etching.*
Signed in pencil, by *Mme Lepère. 15/50.* Fine impression, on Japan paper, in perfect condition.

35.—

LEPÈRE, AUGUSTE

279. Station D'Omnibus a Vanguard, Paris. *Etching.*
Signed in pencil.—*A. Lepère.* Fine Impression, on Japan paper, in perfect condition. One of thirty-five proofs, printed.

30.—

## AUERBACH LEVY

Contemporary American painter and etcher.

LEVY, AUERBACH

280. A Normandy Fisherman. *Dry-point.*
Signed in pencil,—*Auerbach Levy.* Good impression, in perfect condition
Framed.

15.—

LEVY, AUERBACH

281. Marchand D' Habits. *Dry-point.*
Signed in pencil.—*Auerbach Levy.* Fine impression, in perfect condition.
Framed.

5.5

## DONALD SHAW MacLAUGHLAN

Contemporary American etcher. Born in Canada in 1876; living abroad.

MacLAUGHLAN, DONALD SHAW

282. The Coppersmiths. *Etching.*
*Bruette, No. 26.* Signed in pencil,—*D. Shaw MacLaughlan.* Fine impression, has few printer's folds.

20.—

MacLAUGHLAN, D. S.

283. Brittany Landscape. *Etching.*
*Bruette, No. 97.* Signed in pencil,—*D. Shaw MacLaughlan.* Fine Impression, on Japan paper, in perfect condition.

10.—

MacLAUGHLAN, D. S.

284. Song from Venice, No. 2. *Etching.*
*Bruette, No. 188.* Only State. Signed in pencil,—*D. S. MacLaughlan.* Fine Impression, in perfect condition.

20.—

MacLAUGHLAN, D. S.

285. Lauterbrunnen. *Etching.*
*Bruette, No. 106.* Only State. Signed in pencil,—*D. Shaw MacLaughlan.* Fine Impression, in perfect condition.

100.—

MacLAUGHLAN, D. S.

286. Song from Venice, No. 2. *Etching.*
*Bruette, No. 188.* Signed in pencil,—*D. Shaw MacLaughlan.* Fine Impression, in perfect condition.

20.—

## SAMUEL PALMER

Celebrated English painter and etcher.

PALMER, SAMUEL

287. CHRISTMAS. *Etching.*
Second State of three. Signed in pencil,—*Samuel Palmer.* FINE IMPRESSION, in perfect condition.

PALMER, SAMUEL

288. OPENING THE FOLD, OR EARLY MORNING. *Etching.*
Signed in pencil,—*S. Palmer.* FINE EARLY PROOF, in perfect condition. Framed.

PALMER, SAMUEL

289. THE EARLY PLOUGHMAN. *Etching.*
Signed in the plate,—*S. Palmer.* Very good proof, in perfect condition.

## JOSEPH PENNELL

Celebrated American illustrator, etcher and lithographer. Born in Philadelphia 1860; died in New York, 1926. As a pupil of the Philadelphia Academy of Fine Arts his unusual talent for etching was early recognized. He has won honorable mention and medals at Philadelphia, Chicago, Paris, and elsewhere.

PENNELL, JOSEPH

290. THE APPROACH TO TOLEDO. *Etching.*
Signed in pencil.—*J. Pennell.* Fine impression, in perfect condition.

PENNELL, JOSEPH

291. VALLEY OF TAGUS, TOLEDO. *Etching.*
Signed in pencil,—*J. Pennell, imp.* Fine impression, in perfect condition.

PENNELL, JOSEPH

292. AMIENS FROM THE OLD TOWN. *Etching.*
Signed in pencil,—*J. Pennell, imp.* VERY FINE PROOF, in perfect condition. *Only thirty-five proofs*, printed. Framed.

PENNELL, JOSEPH

293. TRACKS TO THE HUT OF THE CAPE OF GOOD HOPE. *Etching.*
Signed in pencil,—*J. Pennell, imp.* VERY FINE EARLY PROOF, in perfect condition. Framed.

PENNELL, JOSEPH

294. THE WOOLWORTH BUILDING. *Etching.*
Signed in pencil,—*J. Pennell, imp.* Very fine proof, in perfect condition.

## REMBRANDT VAN RIJN

Celebrated Dutch painter and etcher. Born at Leyden in 1607; died at Amsterdam in 1669.

REMBRANDT VAN RIJN

295. TOBIT BLIND. *Etching.*
*Bartsch, No. 42.* Signed in the plate,—*Rembrandt.* Good impression, in fine condition.

REMBRANDT VAN RIJN

296. CHRIST PREACHING. *Etching.*
*Bartsch, No. 67.* Assumed date, 1652. Good impression, in very good condition. Framed.
From the Ellingwood and Chambers-Hall collections.

REMBRANDT VAN RIJN

297. BAPTISM OF THE EUNUCH. *Etching.*
*Bartsch, No. 98.* Signed in the plate,—*Rembrandt, 1641.* Fine impression, in very good condition.

## ERNEST ROTH

Contemporary American painter and etcher.

ROTH, ERNEST

298. FIESOLE, FROM SAN FRANCESCA. *Etching.*
Signed in pencil,—*Ernest D. Roth, 1912.* Fine impression, in perfect condition.

ROTH, ERNEST

299. PONTE VECCHIO, MORNING. *Etching.*
Signed in pencil,—*Ernest Roth, 1907.* Fine impression, in perfect condition.

ROTH, ERNEST

300. PONTE VECCHIO, AFTERNOON. *Etching.*
Signed in pencil,—*Ernest D. Roth.* Fine impression, in perfect condition. Framed.

## HENRY RUSHBURY

Contemporary English etcher.

RUSHBURY, HENRY

301. SAN GHIMIGNANO. *Dry-point.*
Signed in pencil,—*Henry Rushbury.* Fine impression, in perfect condition.

## JACOB RUYSDAEL

Dutch painter and etcher, born in 1628; died in 1682.

RUYSDAEL, JACOB

302. LITTLE WOODEN BRIDGE. *Etching.*
*Bartsch, No. 1.* Signed in the plate,—*Ruysdael.* FINE IMPRESSION, in perfect condition.

## RUDOLPH RUZICKA

Contemporary American wood engraver.

RUZICKA, RUDOLPH

303. ST. JOHN'S VARICK STREET. *Woodcut.*
Signed in pencil,—*R. Ruzicka.* Fine impression, in perfect condition. Also signed proof, of woodcut, "Street Scene."
Together, 2 pieces.

RUZICKA, RUDOLPH

304. St. Paul's, N. Y. *Woodcut, printed in colors.*
Signed in pencil,—*R. Ruzicka.* Fine impression, in perfect condition.

## J. ANDRE SMITH

Contemporary American etcher

SMITH, J. ANDRE

305. "Fecamp." *Etching.*
Signed in pencil,—*J. Andre Smith.* Fine impression, in perfect condition.
*Edition limited.* Framed.

SMITH, J. ANDRE

306. From Reach Hill, Vinal Haven, Me. *Etching.*
Proof, signed in pencil,—*J. Andrew Smith.* Fine Impression, on Japan paper, in perfect condition.

## GEORGE SOPER

Contemporary English etcher.

SOPER, GEORGE

307. Carting Hay, Exmoor. *Dry-point.*
Signed in pencil,—*George Soper.* Fine impression, in perfect condition.

SOPER, GEORGE

308. Polo. *Dry-point.*
Signed in pencil,—*George Soper.* Fine impression, in perfect condition.

## AILEEN SOPER

Contemporary English etcher.

SOPER, AILEEN

309. Feeding the Chickens; The Hurt Paw. *Etchings.*
Proofs, signed in pencil,—*Aileen Soper.* Fine impressions, in perfect condition.
Together, 2 pieces.

SOPER, AILEEN

310. In School; 4 p. m. After School; Bedtime. *Etchings.*
Proofs, signed in pencil,—*Aileen Soper.* Fine impressions, in perfect condition.
Together, 3 pieces.

SOPER, AILEEN

311. Patience; The Sands; The Sampler. *Etchings.*
Proofs, signed in pencil,—*Aileen Soper.* Fine impressions, in perfect condition.
Together, 3 pieces.

SOPER, AILEEN

312. Hop Scotch; Marbles; Net Ball. *Etchings.*
Proofs, signed in pencil,—*Aileen Soper.* Fine impressions, in perfect condition.
Together, 3 pieces.

## S. TUSHINGHAM

Contemporary English etcher.

TUSHINGHAM, S.

313. Banners of St. Mark's. *Etching.*
Signed in pencil,—*S. Tushingham.* Fine impression, in perfect condition.

TUSHINGHAM, S.

314. Children in the Piazza. *Etching.*
Signed in pencil,—*S. Tushingham.* Fine impression, in perfect condition.

TUSHINGHAM, S.

315. Market Place, Old Falmouth. *Etching.*
Signed in pencil,—*S. Tushingham.* Fine impression, in perfect condition.

## ANTHONIE VAN DYCK

Celebrated Dutch painter and etcher. Born in 1599; died in 1641.

VAN DYCK, ANTHONIE

316. Judocus de Momper. *Etching.*
Signed in the plate,—*Ant. Van Dyck.* Fine impression, with inscription, in perfect condition.

## ADRIAEN VAN OSTADE

Dutch painter and etcher. Born at Haarlem in 1610; died there in 1685. Studied with Frans Hals and was influenced by Rembrandt.

VAN OSTADE, ADRIAEN

317. The Fisherman. *Etching.*
Signed in the plate,—*A VO.* Good impression, in fine condition.

VAN OSTADE, ADRIAEN

318. The Little Hunch-Backed Fiddler. *Etching.*
Signed in the plate,—*Ostade.* Fine impression, in good condition.
Duplicate from the Boston Museum.

## CADWALLADER WASHBURN

Contemporary American etcher.

WASHBURN, CADWALLADER

319. Casa Cecchino, Venice. *Etching.*
Signed in pencil,—*Cadwallader Washburn.* Fine impression, on Japan paper, in perfect condition.

## HERMAN A. WEBSTER

Contemporary American etcher, living in Paris.

WEBSTER, HERMAN

320. L'Institut de France. *Etching.*
Signed in pencil,—*Herman Webster.* Fine impression, in perfect condition.

## J. ALDEN WEIR

Celebrated American painter and etcher. Died in 1919.

WEIR, J. ALDEN

321. Portrait of Dr. Robert F. Weir. *Dry-point.*
Signed in pencil,—*J. Alden Weir.* Very Fine Proof, in perfect condition.

WEIR, J. A.

322. Portrait of Col. H. C. Weir. *Etching.*
Signed in pencil,—*J. Alden Weir.* Good impression, slightly rubbed.

## JAMES ABBOTT McNEILL WHISTLER

Celebrated American painter and etcher. Born in Lowell, Mass., in 1834, died in London in 1903. "All his work is alike—perfect. It has only been produced under different circumstances and is an attempt to render different effects or situations. Therefore the methods vary, but the results are always the same—great. The greatest, most perfect, as a whole, that any etcher has ever accomplished."—Joseph Pennell.

WHISTLER, J. A. McN.

323. Little Arthur. *Etching.*
*Kennedy, No. 9.* Fifth State of five. Signed in the plate,—*Whistler.* Fine early proof, on India paper, lower margin slightly stained. Framed.

WHISTLER, J. A. McN.

324. La Mère Gérard. *Etching.*
*Kennedy, No. 11.* Fourth State of four. Signed in the plate,—*Whistler.* Good impression, on old paper. Framed.

WHISTLER, J. A. McN.

325. Fumette. *Etching.*
*Kennedy, No. 13.* Fourth State of four. Signed in the plate,—*Whistler* Fine impression, in perfect condition.

WHISTLER, J. A. McN.

326. La Marchande de Moutarde. *Etching.*
*Kennedy, No. 22.* Third State of five. Signed in the plate,—*Whistler.* Fine Impression, on old French paper, in perfect condition.

WHISTLER, J. A. McN.

327. The Unsafe Tenement. *Etching.*
*Kennedy, No. 17.* Third State of four. Signed in the plate,—*Whistler,* and in pencil, with the *Butterfly.* Fine Early Proof, on India paper, in perfect condition. Framed.
From the collection of Charles Drouet.

WHISTLER, J. A. McN.

328. THE UNSAFE TENEMENT. *Etching.*
*Kennedy, No. 17.* Fouth State of four. Signed in the plate,—*Whistler.*
Fine impression, in perfect condition. Framed.

WHISTLER, J. A. McN.

329. STREET AT SAVERNE. *Etching.*
*Kennedy, No. 19.* Third State of five. Signed in the plate,—*Whistler.*
FINE IMPRESSION, on old French paper, in perfect condition.

WHISTLER, J. A. McN.

330. STREET AT SAVERNE. *Etching.*
*Kennedy, No. 19.* Fifth State of five. Signed in the plate,—*Whistler.*
Fine impression, in perfect condition. Framed.

WHISTLER, J. A. McN.

331. THE MUSTARD WOMAN. *Etching.*
*Kennedy, No. 22.* Fifth State of five. Signed in the plate,—*Whistler.*
Fine impression, in perfect condition. Framed.

WHISTLER, J. A. McN.

332. LITTLE RAG GATHERERS. *Etching.*
*Kennedy, No. 23.* Fourth State of four. Signed in the plate,—*Whistler.*
Fine impression, on India paper. Surface rubbed over signature.
Framed.

WHISTLER, J. A. McN.

333. LITTLE RAG GATHERERS. *Etching.*
*Kennedy, No. 23.* Fourth State of four. Signed in the plate,—*Whistler.*
FINE IMPRESSION, on India paper, in perfect condition.

WHISTLER, J. A. McN.

334. THE KITCHEN. *Etching.*
*Kennedy, No. 24.* Proof, printed from the destroyed plate by Whistler, and signed in pencil, with the *Butterfly, imp.* Framed.

WHISTLER, J. A. McN.

335. READING IN BED. *Etching.*
*Kennedy, No. 28.* Second State of two. Signed in the plate,—*Whistler.*
Very good proof, few folds and surface rubbed. Framed.

WHISTLER, J. A. McN.

336. SEYMOUR SEATED. *Etching.*
*Kennedy, No. 29.* Second State of two. FINE IMPRESSION, on Japan paper, margins slightly rubbed.
From the Dutcher collection.

WHISTLER, J. A. McN.

337. THE MUSIC-ROOM. *Etching.*
*Kennedy, No. 33.* First State of two. FINE IMPRESSION, on old French paper, in perfect condition. Framed.

WHISTLER, J. A. McN.

338. LANDSCAPE WITH THE HORSE. *Etching.*
*Kennedy, No. 36.* First State of two. Signed in the plate,—*Whistler, 1859.* VERY FINE PROOF, on old French paper, in perfect condition.

WHISTLER, J. A. McN.

339. LANDSCAPE WITH HORSES. *Etching.*
*Kennedy, No. 36.* Second State of two. Signed in the plate,—*Whistler.* Fine impression, in perfect condition.

WHISTLER, J. A. McN.

340. NURSEMAID AND CHILD. *Etching.*
*Kennedy, No. 37.* Second State of two. Signed in the plate,—*Whistler.* FINE IMPRESSION, in perfect condition.
From the Russel Sturges collection.

WHISTLER, J. A. McN.

341. EAGLE WHARF. *Etching.*
*Kennedy, No. 41.* Only State. Signed in the plate,—*Whistler, 1859.* FINE IMPRESSION, on Japan paper, in perfect condition. Framed.

WHISTLER, J. A. McN.

342. BLACK LION WHARF. *Etching.*
*Kennedy, No. 42.* Third State of three. Signed in the plate,—*Whistler, 1859.* FINE IMPRESSION, in perfect condition. Framed.

WHISTLER, J. A. McN.

343. THE LIMEBURNER. *Etching.*
*Kennedy, No. 46.* Second State of two. Signed in the plate,—*Whistler, 1859.* FINE IMPRESSION on old French paper, in perfect condition.
One of the "Thames Set."

WHISTLER, J. A. McN.

344. BILLINGSGATE. *Etching.*
*Kennedy, No. 47.* Eighth State of eight. Signed in the plate,—*Whistler, 1859.* Good impression, on Japan paper. Framed.

WHISTLER, J. A. McN.

345. SOUP A TROIS SOUS. *Etching.*
*Kennedy, No. 49.* Only State. Signed in the plate,—*Whistler.* Fine impression, on Japan paper, in perfect condition. Framed.

WHISTLER, J. A. McN.

346. BECQUET (The Fiddler). *Etching.*
*Kennedy, No. 52.* Fourth State of four. Fine impression, printed on thin Japan paper. Has small tear repaired on upper margin. One of the "Thames Set."

WHISTLER, J. A. McN.

347. VENUS. *Etching.*
*Kennedy, No. 59.* Second State of two. Signed in the plate,—*Whistler, 1859.* Very good proof, slightly foxed.
From the Russel Sturges collection.

WHISTLER, J. A. McN.

348. The Little Pool. *Etching.*
*Kennedy, No. 74.* Eighth State of eight. Signed in the plate,—*Whistler, 1861.* Very fine proof, in perfect condition. Framed.

WHISTLER, J. A. McN.

349. Early Morning Battersea. *Etching.*
*Kennedy, No. 75.* Only State. Signed in the plate,—*Whistler.* Very good proof, on old paper. Framed.

WHISTLER, J. A. McN.

350. Old Hungerford Bridge. *Etching.*
*Kennedy, No. 76.* Third State of three. Signed on the plate,—*Whistler,* and in pencil, with the *Butterfly, imp.* Fine Impression, on thin Japan paper, in perfect condition.

WHISTLER, J. A. McN.

351. Chelsea Bridge and Church. *Etching.*
*Kennedy, No. 95.* Sixth State of six. Signed in pencil, with a *Butterfly, imp.* Very Fine Early Proof, on old paper, in perfect condition. One of the "Thames Set."
From the Charles Eliot Norton collection.

WHISTLER, J. A. McN.

352. Chelsea Wharf. *Etching.*
*Kennedy, No. 89.* Second State of two. Signed in pencil,—*Whistler, "Chelsea Wharf."* Fine Impression, on Japan paper, in perfect condition. Framed.
From the Theobold and Dutcher collection.

WHISTLER, J. A. McN.

353. Vauxhall Bridge. *Etching.*
*Kennedy, No. 70.* Second State of two. Signed in pencil, with the *Butterfly, imp.* Very Fine Proof, in perfect condition. Framed.
From the Dutcher collection.

WHISTLER, J. A. McN.

354. The Forge. *Dry-point.*
*Kennedy, No. 68.* Fourth State of four. Signed in the plate,—*Whistler.* Very Good Proof, on thin Japan paper. Framed.

WHISTLER, J. A. McN.

355. The Dam Wood. *Etching.*
*Kennedy, No. 145.* First of three States. Signed in pencil, with the *Butterfly imp.* Fine Impression, in perfect condition. Framed.
From the Dutcher collection.

WHISTLER, J. A. McN.

356. Whistler with the White Lock. *Etching.*
*Kennedy, No. 172.* Only State. Very good proof, in perfect condition. Framed.

THE BALCONY BY WHISTLER

[ NO. 364 ]

WHISTLER, J. A. McN.

357. The Adam and Eve Tavern. *Etching.*

*Kennedy, No. 175.* Second State of two. Signed in the plate, with the *Butterfly.* Fine Impression, on thin Japan paper. Framed.

WHISTLER, J. A. McN.

358. Old Putney Bridge. *Etching.*

*Kennedy, No. 178.* Fourth State of four. Signed in pencil, with the *Butterfly, imp.* Very good proof, has slight tear in upper margin.

WHISTLER, J. A. McN.

359. The Doorway. *Etching.*

*Kennedy, No. 188.* Fourth State of seven. Signed in pencil, with the *Butterfly, imp.* Superb Proof, in black ink, on heavy Japan paper, in perfect condition. One of the "Twelve Etchings."
From the collection of Queen Victoria.

[see frontispiece]

WHISTLER, J. A. McN.

360. The Traghetto, No. 2. *Etching.*

*Kennedy, No. 191.* First State of six. Signed in the plate with the *Butterfly.* Early trial proof, the first pulled from the plate. Framed.
From the Otto Bacher collection.

WHISTLER, J. A. McN.

361. The Riva, No. 1. *Etching.*

*Kennedy, No. 192.* Third State of three. Signed in pencil, with the *Butterfly, imp.* Fine Impression, on Japan paper, in perfect condition. Framed.
From the Dutcher collection.

WHISTLER, J. A. McN.

362. The Mast. *Etching.*

*Kennedy, No. 195.* Sixth State of six. Signed in pencil, with the *Butterfly, imp.* Fine impression, has printer's fold on right margin. Framed.

WHISTLER, J. A. McN.

363. San Biagio. *Etching.*

*Kennedy, No. 197.* Third State of nine. Signed in the plate, with the *Butterfly.* Fine Impression, in perfect condition. Framed.
From the Cox and Dutcher collections.

WHISTLER, J. A. McN.

364. The Balcony. *Etching.*

*Kennedy, No. 207.* Tenth State of eleven. Signed in pencil,—with the *Butterfly, imp.* Very Fine Proof, in perfect condition. One of the "Twenty-Six Etchings."
From the Lawrence W. Hudson and Jules Gerbeau collections.

[see reproduction]

WHISTLER, J. A. McN.

365. The Rialto. *Etching.*

*Kennedy, No. 211.* First State of two. Signed in pencil, with the *Butterfly, imp.* Fine Impression, in perfect condition. One of the "Etchings."

WHISTLER, J. A. McN.

366. Long Venice. *Etching.*

*Kennedy, No. 212.* Fifth State of five. Signed in pencil, with the *Butterfly, imp.* Fine Impression, repaired in lower right corner. Framed.

WHISTLER, J. A. McN.

367. The Wheelwright. *Etching.*

*Kennedy, No. 233.* Fifth State of five. Signed in pencil, with the *Butterfly, imp.* Very good proof, in perfect condition. Framed.

WHISTLER, J. A. McN.

368. Lobster Pots. *Etching.*

*Kennedy, No. 325.* Third State of three. Signed in the plate, with the *Butterfly.* Very good proof, in perfect condition. Framed.

WHISTLER, J. A. McN.

369. Little Dordrecht. *Etching.*

*Kennedy, No. 243.* Only State. Signed in the plate, with the *Butterfly.* Fine impression, in perfect condition.

WHISTLER, J. A. McN.

370. Little Wheelwright. *Etching.*

*Kennedy, No. 245.* Only State. Signed in the plate, with the *Butterfly.* Fine impression, in perfect condition.

WHISTLER, J. A. McN.

371. A Sketch on the Embankment. *Etching.*

*Kennedy, No. 260.* Only State. Signed in the plate, with the *Butterfly.* Very good proof, in perfect condition.

WHISTLER, J. A. McN.

372. Reading. *Lithograph.*

*Way, No. 13.* Signed in the stone, with the *Butterfly.* Good impression on Japan paper. Stained.

WHISTLER, J. A. McN.

373. Chelsea Row, Chelsea. *Lithograph.*

*Way, No. 19.* Signed in the stone, with the *Butterfly.* Fine Old Impression, on India paper, slightly stained.

WHISTLER, J. A. McN.

374. Chelsea Rags. *Lithograph.*

*Way, No. 22.* One of thirteen proofs printed by Way. Signed in the stone, with the *Butterfly.* Fine Impression, on India paper, in perfect condition.

WHISTLER, J. A. McN.

375. GANTS DE SUÈDE. *Lithograph.*

*Way, No. 26.* One of twenty-eight proofs printed by Way. Signed in pencil, with the *Butterfly*. VERY FINE PROOF, on Japan paper, in perfect condition.

30.—

WHISTLER, J. A. McN.

376. HOTEL COLBERT WINDOWS. *Lithograph.*

*Way, No. 35.* One of eight proofs printed by Way in 1891. Signed in the stone, with the *Butterfly*. FINE IMPRESSION, in perfect condition.

20.—

WHISTLER, J. A. McN.

377. THE TERRACE, LUXEMBOURG. *Lithograph.*

*Way, No. 55.* Signed in the stone, with the *Butterfly*. FINE OLD IMPRESSION, on French paper, slightly stained.

15.—

WHISTLER, J. A. McN.

378. EARLY MORNING BATTERSEA. *Lithograph.*

*Way, No. 7.* Signed in the stone, with the *Butterfly*. FINE IMPRESSION, in perfect condition. Framed.

55.—

WHISTLER, J. A. McN.

379. THE FORGE, PASSAGE DU DRAGON. *Lithograph.*

*Way, No. 72.* Printed by Way. Signed in the stone with the *Butterfly*. FINE IMPRESSION, on India paper, in perfect condition.

90.—

WHISTLER, J. A. McN.

380. SOUVENIR OF THE GAIETY, (THE GRASSHOPPER). *Pastel.*

Original pastel in colors, by Whistler. No. 110 in Whistler's Exhibition in London. Framed.

80.—

The figure on left with stick is the caricature of Whistler mentioned on P. 217, Pennell's life of Whistler Vol. 1.

From the collection of Sir William Eden.—The "Baronet."

## ANDERS ZORN

Swedish painter and etcher. Born at Mora in Dalecarlia in 1860; died in 1920. "But it is in his etchings that the art of Anders Zorn is seen in its highest vigor, creativeness and sureness of hand, whether these etchings be done directly from nature or are transcriptions of his masterly paintings. Lines apparently scribbled at random, and which might seem to harshly gash the copper-plate, result in a whole, which is strong, clear, and vivid and the etchings present pictures expressing the most delicate and fleeting phases of expression and gesture."—HENRI MARCEL.

ZORN, ANDERS

381. MME. SIMON. *Etching.*

*Asplund, No. 67.* Fourth State of four. Signed in the plate,—*Zorn*. Good impression, on Japan paper. Framed.

25.—

ZORN, ANDERS

382. EFFET DE NUIT. *Etching.*

*Asplund, No. 111.* Third State of three. Signed in pencil,—*Zorn*. VERY FINE PROOF, on Dutch paper, in perfect condition.

80.—

ZORN, ANDERS

383. PORTRAIT OF EDWARD R. BACON. *Etching.*
35.— *Asplund, No. 116.* Third State of three. Signed in pencil,—*Zorn.* Very good proof, lower margin slightly rubbed.

ZORN, ANDERS

384. GROVER CLEVELAND. (First plate.) *Etching.*
60.— *Asplund, No. 143.* Only State. Signed in pencil,—*Zorn.* VERY FINE IMPRESSION, in perfect condition. *Rare.*

ZORN, ANDERS

385. BYST. *Etching.*
70.— *Asplund, No. 272.* Third State of three. Signed in pencil,—*Zorn.* FINE IMPRESSION, on Dutch paper, in perfect condition.

ZORN, ANDERS

386. THE TWO. *Etching.*
50.— *Asplund, No. 274.* Second State of two. Signed in pencil,—*Zorn.* FINE IMPRESSION, on Dutch paper, in perfect condition. Framed.

ZORN, ANDERS

387. ALDER. *Etching.*
65.— *Asplund, No. 277.* Third State of three. Signed in pencil,—*Zorn.* Fine impression, on Dutch paper, in perfect condition. Framed.

ZORN, ANDERS

388. MODEL BEFORE PICTURE. *Etching.*
80.— *Asplund, No. 235.* Second State of two. Signed in pencil,—*Zorn.* FINE IMPRESSION, in perfect condition.

ZORN, ANDERS

389. THE HAIR RIBBON. *Etching.*
55.— *Asplund, No. 253.* Third State of three. Signed in pencil,—*Zorn.* Fine impression, in perfect condition. Framed.

## IGNACIO ZULOAGA

Celebrated Spanish painter, born at Eivar, Spain, July 26th, 1870.

ZULOAGA, IGNACIO

390. MANOLAS. *Etching.*
110.— Signed in pencil,—*I. Zuloaga.* Fine early impression, in perfect condition.
Only etching executed by this artist.

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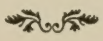

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